

# THE GATEWAY

Volume LXXXIX Number 40

Thursday, 16 March, 2000

<http://www.su.ualberta.ca/gateway/>



On Saturday, March 12, people gathered to celebrate Tibet's Lhasa Uprising Day. U of A students dressed as monks to protest 40 years of Tibetan persecution under the Chinese government.

Joe Stang / THE GATEWAY

## Library improves access for visually impaired students

Ian Mulder  
NEWS STAFF

The University of Alberta has announced a new partnership with the Canadian Institute for the Blind in an initiative designed to improve access to library services for those with a variety of impairments.

This partnership offers students with visual impairments or physical or learning disabilities

enhanced library and information services. This new system is currently available to U of A staff and students.

According to Sheila White of the U of A Library and Information services, students will have access to the Edmonton Public Library's collection of alternatively formatted materials as well as the CNIB VisuNet: Canada.

PLEASE SEE "VIRTUAL" ON PAGE 2

## Operations and Finance election results finalized

Christie Tucker  
NEWS EDITOR

The official results of the SU election are in, and they bring much relief to VP (Operations and Finance) candidate Gregory Harlow.

After an all-day recount by Harlow, opponent Paul Chaput, Chief Returning Officer Stacy Prochnau and three chartered accountants, some ballots were disqualified, and some manually

counted.

Students who made marks beside their chosen candidates were counted by hand, and those who voted twice were withdrawn.

Students who made comments or wrote in candidates were disqualified. According to Prochnau, one voter drew a picture of a devil beside the words "This election was brought to you by the devil."

The final result of the Operations and Finance race, which was to be the only one affected by the recount, gave Harlow a victory over

Chaput by 1646 to 1610.

"I think when [Chaput] finally knew, he was a little disappointed," said Prochnau. But Harlow said he was thrilled to finally find out the result.

Had the candidates been within eight votes of each other, the CRO would have had to call a by-election, which would have cost the Students' Union ten to twenty thousand dollars extra.

A total of 5217 students voted in the election, and after removing spoiled ballots, 5093 were counted.

## U of A researchers globalize investigation

Jonathan Dunbar  
NEWS STAFF

An international team of researchers based at the U of A has been awarded a major collaborative research grant to assess the impact of neo-liberal globalism and examine alternate ways of thinking about governing society.

"We are told that globalisation is inevitable, that there is no alternative," says U of A's Gordon Laxer, who is a professor of Sociology and director of the Parkland Institute.

According to Laxer, neo-liberal globalism is part of the corporate agenda, and is exemplified in global trade agreements such as the MAI and GATT.

The project "Globalism and its Challengers" is based in Canada, Mexico, Australia, and Norway. Laxer is the principal investigator. Also on the team are U of A's Janine Brodie, chair of Political Science and on the executive of the Parkland Institute, Sociology Professor Satoshi Ikeda, and Sociology doctoral student Joshe Johnston.

The funding was provided by the Social Sciences and Humanities Research Council of Canada (SSHRC). It is valued at up to \$1.4 million over five years, and is the third such grant ever to be award-

ed to researchers at the U of A.

Neo-liberal globalism is defined by the researchers as a "political regime based on the corporate agenda."

The researchers will be looking at the impact of globalism as a political regime, conducting studies in the four principal countries of the study, Canada, Mexico, Australia, and Norway.

They will also examine citizen opposition to that regime, and gauge how successful it has been.

According to the press release, the globalism project took on added urgency after challengers to globalism defeated the MAI in Paris in 1998 and the WTO's neo-liberal agenda in the battle in Seattle.

The team will determine whether there is a paradigm shift currently under way.

Laxer says the team will search for signs of postglobalism, which will be "the next ideology of governance." Laxer says he is unsure what this is, at this time.

The project plans to offer a 13-week lecture series about "Globalism and its Challengers." The researchers also plan to publish at least three books, edit special issues of academic journals, hold an international symposium at Parkland's fall conference in 2005, and propose a CBC Ideas program.



Today

For passes to *Final Destination*, playing 7:00pm Thursday night at WEM, come see Theo at 2:00pm in 0-10 SUB and play dead.

Quote for the day:

... yes and his heart was going like mad and yes I said yes I will Yes

— James Joyce

This day in *The Gateway's* history:

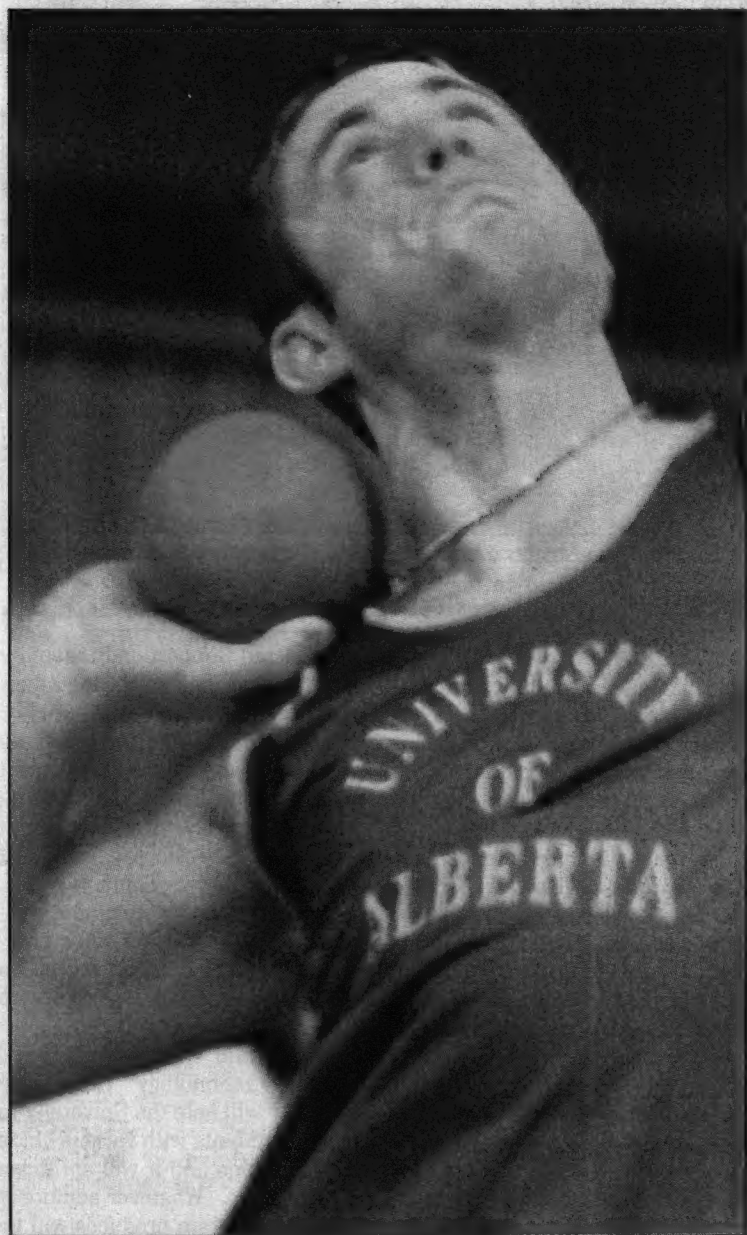
Five thousand U of A students and staff marched from HUB Mall to the Legislature building to protest inadequate government funding of post-secondary education. Premier Peter Lougheed and members of the government met the protestors at the legislature steps. Lougheed told protestors that tuition in Alberta is among the lowest in the country. The protestors responded by chanting, "bullshit, bullshit, bullshit ..."

1978

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Please recycle this newspaper



Grant Chapman hurls a shot on his way to winning the gold in Montreal.

Marcus Bence / THE GATEWAY



# THE GATEWAY

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The Gateway is created using Apple Macintosh Computers, a Hewlett-Packard ScanJet 3c flatbed scanner, and a Polaroid SprintScan 35 Plus optical film scanner. Adobe InDesign and QuarkXPress are used for layout. Adobe Illustrator is used for vector images. Adobe Photoshop is used for raster images. The Gateway has a hot new HP LaserJet 5000N, which is used to produce paste-up images of the pages. The Gateway's games of choice are Dave Dobson's marvelous Snood, and Maxis' SimCity 2000.

## Contributors

Dave Alexander, Rotating Dog, Tiffany Akins, James Elford, Jen Pearson, Kris Berezanski, Rudi Gunther, Brian Lee, Ian Mulder, Robert Antoniuk, Tim Bulger, Alan Wharmby, Joe Stang, Patrick Finlay, Terrena Holomis, Marcus Bence

# Supercomputer made from cluster of ordinary PCs



James Pinfold shows off the THOR supercomputer (top right).

Alan Wharmby / THE GATEWAY

Yang Wu  
NEWS STAFF

Several scientists at the U of A have created a new cost efficient supercomputer. Known as THOR, the new system's speed is on a price performance basis comparable to most factory-assembled supercomputers.

THOR (TeV Hadron Online Reconstruction) will be used in an international program to study high energy particle physics at the European Centre for Particle Physics (CERN) near Geneva, in Switzerland.

Unlike most supercomputers, which are composed of many processors encased in a single machine, THOR is a group of dual Pentium II desktop PCs networked together through fast Ethernet and scalable coherent interconnect cables. Currently, 48 desktop machines have been connected. The team eventually hopes to get 128 computers connected. The current price-tag for THOR stands at \$120 000 for 80 processors.

"What we're trying to concentrate on is bang for the buck," explained James Pinfold, the leader of the five-member THOR team. According to Pinfold, repairs for the THOR are also very easy.

"The beautiful thing is, if something goes wrong (with THOR), we take out one of the \$2000 desktop systems and repair it. The machine can keep running while this is done," he added. Since THOR is composed of desktops that can easily be taken out, upgrades are also very easy.

*If you think of a supercomputer off the shelf being a Lamborghini, you can think of this as being a Porsche. You can have a lot more Porsches for the same money as a Lamborghini.*

— James Pinfold, leader of the THOR team

But Pinfold stresses that THOR is not meant to replace a conventional supercomputer. "If you think of a supercomputer off the shelf being a Lamborghini, you can think of this as being a Porsche. You can have a lot more Porsches for the same money as a Lamborghini," he said.

Rob Davis, another team member, also pointed out that THOR's software is very cost efficient. This is because it uses Linux, a freely available operating system. With Linux, software problems are also easy to fix because of a worldwide user community working to patch up and upgrade the software.

Currently, THOR is running simulations for faculty members from the U of A's physics and mathematics departments and it has also been used to simulate the realtime final processing stage of the Atlas experiment at CERN.

The THOR machine will be used to perform many other research tasks this year, like the simulation of inertial fusion process and studies of molecular dynamics. They also encourage undergraduate students to use the supercomputer for experimental projects.

# Ottawa prof resigns over biological-warfare exam question

Kate Heartfield

THE PULCHUM

OTTAWA (CUP) — A University of Ottawa professor has resigned after asking an exam question in December about biological warfare and Quebec separatists.

"It is the year 2000 and you are employed by the government," the question, by biology professor Robert Charlebois, read in French. "Using your knowledge of microbiology and transmission of infections, find a bacterium to eliminate Quebecois separatists, but not federalists."

A University official said Charlebois was not formally asked to resign, although the faculty of science did look into the issue after some students complained about the question.

Many felt it was too politically charged and even offensive to Quebecois students.

Following the incident, Charlebois wrote a statement explaining his actions to Christian Detellier, the dean of science.

He also sent each student a letter of apology and apologized publicly in the French daily Le Droit.

The University issued a statement calling the question "deplorable" and "clearly inappropriate" and that it referred to "bio-terrorism."

But Hélène Carty, the University's marketing and communications director, said Charlebois resigned on his own.

"It was certainly his own initiative," she said. "He was in no way pressured or encouraged to do so."

She added that the University will miss the professor, despite the consequences of the infamous question.

"It was a regrettable question," she said. "It was made in error. But he was certainly a good professor and a good researcher."

Charlebois would not go into detail about his resignation.

"The reason I'm resigning is that I don't want to be in the public eye, and by talking to journalists that just makes it worse," he said.

But Carty said Charlebois had another reason for resigning.

According to a statement Charlebois made to the University, he has his own research he wants to pursue part-time.

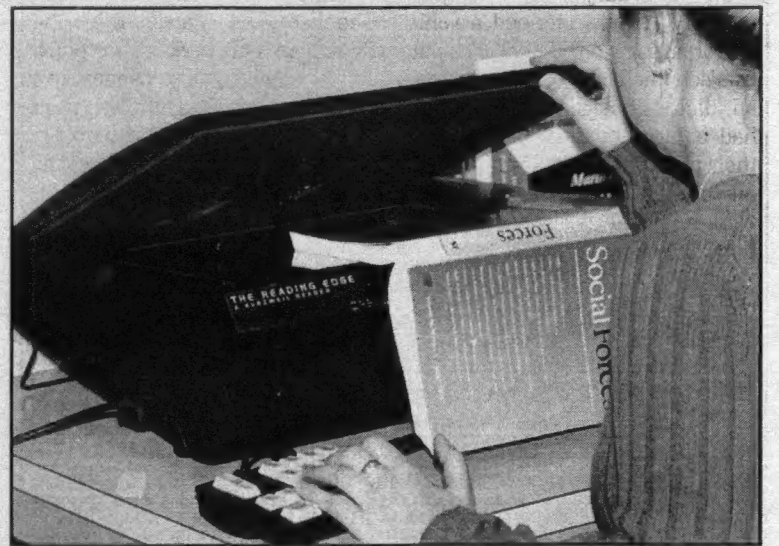
"He decided that he would pursue a dream that he's always had," said Carty, adding the scandal had merely accelerated his decision to quit teaching.

While the exam question certainly ruffled some feathers among both students and university staff, the incident seems to have died down without much more controversy.

A few science students asked informally about the incident said they knew nothing about it.

And one fourth-year science student said he only knew about the incident through his friends, but thought the decision to resign was unfortunate.

# Virtual library makes studying easier for disabled students



A student demonstrates a machine called The Reading Edge, which reads text aloud for the benefit of the visually impaired.

Sarah Haddow / THE GATEWAY

## CONTINUED FROM PAGE 1

"This is a virtual library that allows people to access the CNIB library's collection that includes the resources of other such libraries around the world on the Internet," said White.

Services include access to VisuCAT (the CNIB's Online Public Access Catalogue), VisuTEXT (full text versions of many electronic and digital materials such as books, encyclopaedias, academic journals, and other information resources on the Internet), and VisuNEWS (telephone and Internet access to a variety of daily newspapers and magazines). These services not only include large print but are also available in brail, on audiotape, and on descriptive videos, White said.

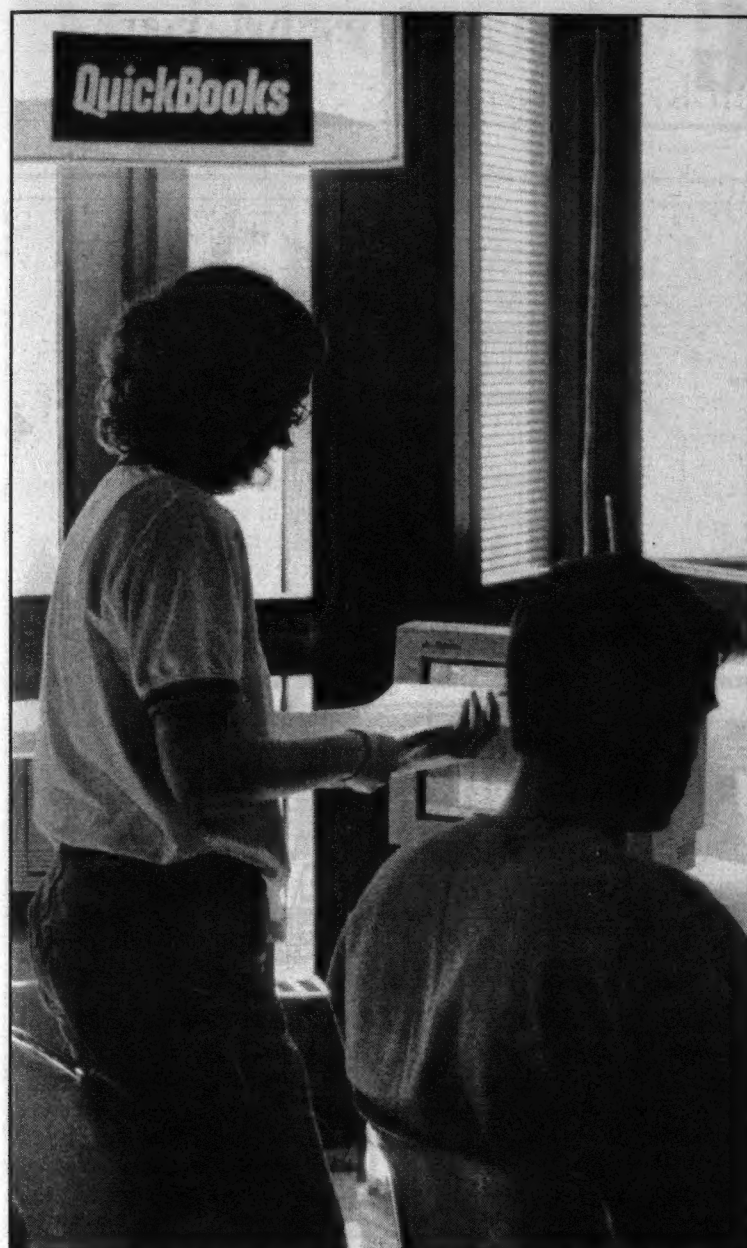
In a further effort, the U of A's

Specialized Support and Disability Services has begun placing adaptive technologies in libraries. These include services such as requesting and locating large print materials for loan. These will be offered largely through Print Disability services in 1-04 Rutherford Library South.

The impetus for the new program came from the CNIB's commitment to improving access to library resources for people with disabilities.

White said that having broad access technology like the VisuNET will help the University to attract students with various kinds of disabilities and it will aid those already here. Whatever additional cost the program produces will be enveloped by the regular library budget, White added.





Volunteers from the U of A accounting club assist low-income citizens by doing their taxes on the second floor of Business on Wednesday.

Alan Wharmby / THE GATEWAY

## CAMPUS CRIME BEAT

### Suspected dealers stopped for not stopping

On February 18, Campus Security officers stopped a vehicle for running a red light. The car was occupied by a pair of suspected dial-a-dopers. The suspects had a large quantity of cash on their persons. One was wanted on an outstanding warrant. Both were alleged to have gang affiliations.

### Oops, this isn't my car

At 4:40pm on March 2, a female approached her van in the parking lot of Newton Place and found a man bent over the steering wheel inside the vehicle. Thinking that the man might be her husband, she banged on the window, only to discover it that he was someone else. The man is described as caucasian, around 20 years old, 6'1" tall, and clean cut with spiky, gelled hair.

### HUB a hub for delinquent youths

Six youths ranging in age from 15 to 18 years were discovered hanging around inside of HUB Mall at 2:49am on March 2. Some were on probation and had run away from group homes.

### At least he wasn't driving

On March 3, a drunk male was found passed out in the driver's seat of his car in the Lister Hall parking lot at 12:28am. He was wanted for an outstanding warrant for driving an uninsured vehicle.

### Should have followed the last guy's example

Campus Security set up a Checkstop on March 4 by the Education car park on campus. That evening, they caught two drunk drivers. One of them tried to elude the Checkstop constables by attempting to leave the parking lot by the side entrance. The car was stopped.

### See the two above

March 11, four impaired drivers were apprehended in the early morning at another campus Checkstop. "The point is not to catch but to deter," said Constable Darcy. Campus Security has more Checkstops planned to coincide with the end of school.

### Fraudulent passes fail

On March 2, two fraudulent parking passes were discovered on campus in the Education parking lot. The perpetrators had hastily changed the date on their passes. Both individuals face a \$250 fine.

### Newton's laws broken

On March 2, in yet another incident at Newton Place, a car owner discovered that his car had been broken into and his articles scattered. There was a screwdriver in the steering column indicating that the perpetrator meant to steal the auto. There have been over a dozen incidents at Newton Place in the last six months.

Compiled by Ian Mulder. If you have witnessed a crime on campus that should be published, please contact us at 492-1483 or news@su.ualberta.ca.

## Philosophy professor remembered fondly by colleagues

Sarah Chan  
NEWS STAFF

The Department of Philosophy lost 40-year-old faculty member Karen Pilkington to leukemia last week.

After what appeared to be an optimistic recovery phase, the assistant professor, who taught at U of A from '96-'99, passed away on March 10, 2000.

Pilkington was diagnosed with leukemia this past August and was unable to teach because of her condition, making the spring of '99 her last term taught at the U of A.

In December '99 she received a bone-marrow transplant from her sister and seemed to be making a good recovery from the illness until a relapse was detected on March second.

"We had coffee with her on the fourth and she was physically uncomfortable. However, she was still very much herself despite her condition," commented fellow philosophy colleague David Kahane, who also teaches at the University. She died eight days after it was noticed that her condition was deteriorating again.

Pilkington's death has made a great impact upon the faculty of philosophy because of her previous influence over students, classes, and colleagues.

"There was something striking about her, she lived as a philosopher and had an incredible and obvious love for the discipline. She brought enthusiasm, seriousness and a theatrical personality to her classes so you could see the light in her student's faces. Above all she was inspiring and had strong sense of self which she gave to her students as well," Kahane reminisced.

Pilkington, who taught courses in the history of philosophy, practical logic, political philosophy and philosophy 101, is survived by her family, friends and students.

E-mails from her acquaintances from all over the world were read out at her funeral in Calgary on March 14.

A memorial service for Pilkington is to be held at the University on Tuesday March 21 at 3:30pm in Humanities 4-29. The occasion will give students, friends and fellow philosophy colleagues a time to remember the late professor.

Pilkington's death, however, has brought about the Karen Pilkington Memorial Fund, which will be create undergraduate students with scholarships and awards.

A week before her death, Pilkington expressed a desire to create a fund that would benefit undergraduate women in the department.

"She was especially concerned with problems that undergraduate women face in the program and wanted to offer help," explains Kahane.

Donations to the Karen Pilkington Memorial Fund can be made through the Philosophy Department.

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## EDITORIAL

## Thank God it's all over

Well, the results are finally in. Now all the candidates can breathe a sigh of relief, *The Gateway* can get on with non-election issues, and students can go on as they were before—totally oblivious.

In years past, this campus was distinguished as having one of the highest levels of participation in student elections, with voter turnouts consistently around 25 per cent. People generally agree that this was aided by the high profile that joke candidates brought to the election. In my memory, there was Space Moose, then the Space Girls, and last year there was the unforgettable Darth Vader Pez dispenser. Scale is another factor that draws attention; last year there were 49 candidates and two referendum questions. Regardless of the particulars, it looked like voters really had a breadth of choice.

This year was different. There were only 12 candidates and no referenda. As a result, the race had all the spice of a bowl of creamed corn. In some cases it wasn't even a race. Leslie Church's win as President, for example, seemed decided before campaigning began. Her opponent did little to distinguish himself in voter's eyes as anything other than a gesticulating sophist. The most decisive win of all, if it can be called a win, was Mark Cormier's for BoG representative. He ran unopposed and was approved by a margin of more than four thousand. But none of this was very exciting to anyone other than the few people concentrated around the campaigns. Don't get me wrong; I think that good people were elected in all of the races. But I also think that we were lucky that there were solid candidates stepping up in all the races.

If this pattern of boring politics takes hold, or rather takes a stronger hold, then this whole process will slide further and further into meaninglessness. With turnout below 20 per cent, things already look pretty sad.

The factor that really undermines the legitimacy of the elec-

tions, however, is the manner and attitude with which they were conducted. Only in the third world do citizens have to wait this long to get final results. And only in the third world is the free press censored.

Am I equating democracy on this campus with that of the third world? Not really, since voter turnouts tend to be much higher in newly democratized countries. What I am saying, in fact, is that democracy here is in an even sadder state than that.

Did you know that your student number is recorded and matched to a ballot number when you vote? I'm not suggesting that this information has been abused in any way, just that it conflicts with confidentiality of students' personal information and the secrecy of the ballot. It is done, of course, to ensure that only eligible voter's ballots are counted. Student IDs of graduate students or unregistered students are rejected, and their corresponding ballots removed from the count. I don't like the mechanism, but the principle is sound.

However, I have learned that there are still eight ballots in the totals that are invalid. Poll clerks failed to properly record the ballot numbers that corresponded to the eight subsequently invalidated student ID numbers. Among other inconsistencies, there were 14 people who voted twice, thus removing 28 further ballots. Dozens of other ballots had to be removed because the IDs were not valid. However, given the level of competency displayed overall in this election, I can only wonder if someone wrote my ID number down wrong and effectively invalidated my ballot.

My faith in the process is still intact, but my faith in the execution is long gone. But thank God that no one even has to even think about this for another twelve months.

Don Iveson  
MANAGING EDITOR

## LETTERS

## Honourary degree for Gretzky is not cool

I am astonished at the lack of outcry over the Gretzky doctorate. Just what in the hell is this university doing handing out such a token of recognition to a guy who never attended university, here or anywhere else? Doesn't he have enough Stanley Cup rings and endorsements?

I mean, come on! The closest thing that the Great One has to post-secondary experience is maybe practicing in the Clare Drake arena. To make matters worse, he is being awarded this "honour" alongside Desmond Tutu who is, without exaggeration, one of the finest men of peace alive today.

To give Gretzky an award is bad

enough, to demean Desmond Tutu by placing them on the same level is outrageous.

CHARLES MCBAIN  
ARTS III

## Joke slates make for better elections

In my judgement, the recent SU elections were a complete farce. There is a simple reason for this: the complete lack of joke candidates. Granted, those idiotic frat party guys who ran on a joint platform were pretty close to a joke, but they were not sufficiently over the top to provoke interest in SU elections. Past joke slates like Kris the Masturbation Man and the Space Girls may have left a bad



Flat tax boosters send out their angry chauffeurs to lobby the government.

taste in some people's mouths, but the bloody obvious truth of the matter is that they at least made people give a crap about the whole process. But our stiff-assed, tight-lipped, Ralph-Klein's-cock-sucking SU decided that joke candidates can no longer run to win after Space Moose almost came second in the presidential race a couple of years back. Give us a break! Are you SU hacks so wrapped up in your political ambitions that you can't let us have our fun? It wouldn't kill your chances of running for president of your community league or whatever else you pitiful dorks have planned for yourselves. So strike down the pitiful rule that prevents a joke slate win! It's not like you're going to accomplish anything else worthwhile in the next year.

JOHN G RETSON  
ARTS II

## Dirty, filthy Gateway

I don't know what kind of ink you guys use or the type of paper you guys print on, but every time I read your paper I have to wash my hands afterward. Have you thought of supplying gloves with every copy?

ASIF ALI  
NURSING III

## Talk to someone cool

Just out of curiosity, why didn't Jonathan Dunbar talk to the protester who spoke up at the Louise Arbour speech? (*The Gateway*, page 3, 14 March 2000) I really think that he would have had the most to say about the situation in the former Yugoslavia.

Just for fun, talk to people who

might have something to say other than tired rhetoric, Mr Dunbar. It might make the news a little more readable if someone with some actual life in them were asked for their opinions.

MICHAEL FREDERIC  
SCIENCE II

## Bye bye banks

Huzzah! Kudos to the banks for finally getting out of the way of student loans! They were so indifferent to students and their needs that it was more frustrating than helpful. No more will the fat cats be playing martyr every time they do their trivial bit at stealing our interest payments. The poor babies needed to get out of the business of not making a shitload of money off of students for the price of a little bit of extra administration.

Anyway, I'd like to think that the Government will do a better job of administering the loans than the stupid banks do. It's not every day that someone thinks that the government can do something better than the private sector does, but I think that things will be a lot better for students now that we have an agency that has us in mind giving us loans, rather than a corporation working solely for the sake of profit.

WALTER GILOLO  
EAS I

## Comics too clean?

Believe it or not, I actually have a compliment for the comics page in Tuesday's *Gateway*: wow. It appears that you've finally found enough good, clean cartoonists to put out a page that includes neither swearing, sex, or much violence.

It's been a long time since I've been so unoffended. I'm almost tempted to say something along the lines of "keep up the good work," but, without those three elements, it feels like something is missing ... I don't seem to be offended, but I'm not overly amused, either.

Maybe the cartoonists might turn it up just a little bit?

SUSAN COOPER-WALLACE  
ARTS I

## Nice work on the film feature

*The Gateway* has finally outdone itself. Really. In a good way. Steve Lillebuen's feature on filmmaking was both interesting and informative. How often can that happen? I'm really not interested in being a film writer, and I thought that Bruce Campbell's *Army of Darkness* was really stupid. But the writing style and the content of his story kept me reading all the way through. Good job, and keep up the good work.

KEVIN RENO  
CHEMICAL ENGINEERING II

Letters to the editor should be dropped off at room 0-10 of the Students' Union Building, or emailed to [managing@su.ualberta.ca](mailto:managing@su.ualberta.ca).

The *Gateway* reserves the right to edit letters for length and clarity, and to refuse publication of letters it deems racist, sexist, libelous, or otherwise hateful in nature.

Letters to the editor should be no longer than 350 words in length, and include the name, student identification number, program, and year of study of the author, to be considered for publication.



# Mad Max and the bike warrior



Don Iveson

You drive a car. I deal with it. I ride a bike. You deal with it.

I don't intend for this to speak out against people who drive—I use a car myself from time to time. They're pretty handy for gettin' around. Though when someone decides that good fun is tearing around this city's streets just "cruising," it gets a little iffy for me. But hey, if you want to pay 65 cents a litre to rock around the town in your loud-muffler shit-wagon on a Tuesday night, that's just fine.

And yet, I start to get a little perturbed when some idiot behind the wheel decides that it's time to screw with a cyclist, particularly if that cyclist is me. I normally commute to and from campus on the sidestreets, but when it's late (after 10:00 pm) I like to rip down 114 Street. Now this is a big piece of pavement—even with snow piled up in the gutters, its lanes are plenty wide.

So there I am, doing 35 kilometers per hour in my corner of the right lane, amidst almost no traffic. I'm not holding anyone up, I'm not breaking any laws. (Bikes are vehi-



Chul-Ahn Jeong / THE GATEWAY

cles, in case you forgot.) Suddenly, this carload of dorks roars past me at well-beyond the speed limit. God knows what kind of rush they were in, unless they were in a hurry to waste time driving around, which was probably the case. Well, actually, it must have been the case since they slammed on the brakes, rolled down a window, and yelled, "Get off the road, buddy!"

At first I didn't hear them, but I couldn't ignore the distinctly stupid sound of stupid people saying stupid things as it drifted back to me in the slipstream. First I smiled, and then I laughed, and then it hit me that they believed that they had a valid point.

I, too, had a valid point, which I shared with a hearty, "Fuck off!"

Having roused a reaction from me, they looked puzzled momen-

tarly. After collecting themselves, they answered most originally with, "Hey, uh, buddy, get off the road!"

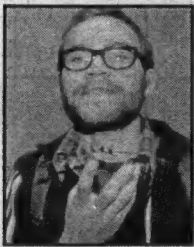
This happens every once in a while. The best thing to do, of course, is to ignore it. I, however, chose to make the more pointed remark of "Fuck you." They seemed stunned.

Wearing my big biking mits I did my best to flip them the bird. I'm not sure they understood what I meant, but it sure scared them. They put down throttle, rolled up the window and fled.

Had I just matched wits with a carload of morons? Not really. I was actually disappointed. Indeed, I was hoping, in an inexplicable sort of way, that they would pull over and engage me on the subject.

The least they could have done was beat me up.

## Let me introduce you to The Man



Ian Mulder

Fight the Man. Stick it to the Man. The Man just don't understand. We've all heard these phrases before, but just who is the Man? What does this term represent? And is it a hip term to use?

The Man seems to be getting a lot of flack lately. Maybe not The Man *per se*, but the use of the term itself. Someone commented that The Man is not an accurate depiction of the various types of oppression going down in this fair universe. The term is gendered and denies the female voice of oppression, and also reeks of an adolescent angst that is not only misguided, but also not proactive or useful.

As pop culture, from Simon and Garfunkel to Shaft, has so accurately described, this viewpoint could not be further from the truth. The term is hip, but why?

The Man is a term that stands as a metaphor for the various types of oppression, disease, inequality, and unethical behaviour that exist in culture. The Man stands for everything that is as it should not be.

Consequently, The Man is an inherently subjective term that speaks of the individual search for truth and justice.

Now, obviously, when we speak of The Man we do not mean a single person, or group of persons. We mean an ideology of unfair play, of

special interest that wraps its ugly paws around systems in governments, corporations, as well as in individuals. Therefore in saying, "The Man is getting me down" when referring to Ralph Klein, we mean the spirit of special interest that he invokes, and not his own flesh and blood. The Man is thus a sort of Platonic Form that infects various systems of power. It is in the process, but it is not the process. It is in the system, but it is not the system.

The claim has been made that the term is an overtly gendered term and that it, as such, denies the female voice of oppression. That may be perhaps true, though therein might lie the point. Look around a little bit and you will find that even in the year 2000, most (if not nearly all) national political leaders are male, and that in a recent article in Fortune magazine on the 40 richest people under 40, all were men! The systems around us are still mired in an overabundance of the male principle: destruction, extreme rationalism, and so on. Sadly, the use of the masculine in The Man is accurate. As the demise of political correctness has shown, you cannot separate truth for language, doing so only furthers the problem. So fight The Man.

The Man is a term that is both a proactive and frank depiction of modern realities. Seeing the Man as metaphor, one may begin to see the complexity of the systems that we as human beings have created. They are our systems. By identifying these forces of injustice with a nameless, faceless being, we may begin to recognize the system's true nature: there is no one singularly in charge, no big UFO conspiracy, and consequently there is no

one to blame in particular. As much as I would love to blame Ralph Klein personally for the demise of public health care in this province (a distinction that I'm sure he would revel in), that would be neither fruitful nor accurate. Ralph Klein exists within the same complex universe as us all and is subject to the same multitude of pressures as you and I. "Who put whitey in the White House? You did, baby, you did." We elected the bugger. We are the ones that are so happy for tax cuts, but forget that they mean less money for public services. We forget that we will end up simply having to pay user fees for privatized services—user fees that not everyone will be able to afford.

Who is to blame for rampant consumerism? "Not me!" we exclaim collectively as we bend over to tie our new pair of Nikes as we munch away on our McDonald's burger, and then get into our fossil-fuel-guzzling behemoth Sport Utility Vehicle to the mall to buy more stuff. We are all to blame. The Man is all of us. We are the systems we create. They are human conventions, not divinely ordained. To see the Man as such is therefore not defeating but rather invigorating as it reminds us of the power that lies within us to change our ways, to think on an individual level of the common good and its meaning.

Even more than all the above reasons for the term, one cannot deny its greatest feature: the term is hip. Think about The Man, talk about The Man.

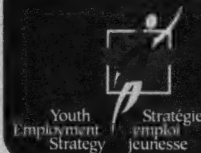
It's not an adolescent term, but the hippest term in the universe. So, brothers and sisters, get up stand up, free thy mind, and stick it to The Man.

## tip of the week

### Talking to Employers:

- Make sure your clothes are neat and clean.
- Listen and be attentive.
- Be enthusiastic and let the employer know you want the job.
- Be honest about your experiences and what you can do.
- have a mock interview with friends and family.
- Be punctual for the job interview.

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## Lucy in the sky with coughdrops



Chris Boutet

It had to happen sooner or later. After a week or so of tending to my very sick girlfriend, she has graciously passed the flu onto me. I hate being sick. Hate it with the white-hot passion of a thousand suns. I just don't deal with pain very easily; in fact, you might call me a big fucking baby. Yep, there are people who cope with sickness with a quiet dignity, and then there are those who try to blast their cold into outer space with every drug known to mankind. Guess which one I am.

I am effectively the embodiment of a drug-obsessed culture; the reason the cold and flu aisle at Shopper's Drug Mart is so long. I see no reason to suffer my maladies like Gandhi in a British prison; I'm much more of a path-of-least-resistance type person.

If there's a drug out there that could conceivably make me feel even slightly less sick than I currently do, it goes in my mouth. At the moment, I am taking no less than seven different suppressants, expectorants, decongestants, painkillers, and tranquilizers. And that's not counting the holistic (read: useless) pills, drops, and lozenges that I take because, hey, they're in my cupboard.

Here. Let me walk you through a typical morning for me in this past week.

0700hrs: Wake up feeling like someone has crawled into my sinuses and built his dream home. Throat status: achy, but tolerable. Lumber into the kitchen, administer

Dristan Nasal Spray.

0705hrs: Dristan has cleared my nose up, but the dryness brought on by the decongestant makes my throat burn like Saskatchewan in August. To counter this, use Vick's Chloroseptic Spray. Ahhh.

0710hrs: Back to bed, shithead: class isn't until eleven.

0950hrs: Wake up again. Feeling a bit better, but take two Regular Strength Sinutabs out of habit. Wash down with a shot of NyQuil, chase with a couple drops of Echinacea. One more blast of Chloroseptic to back of throat just because it makes it feel all numb. Neat!

1008hrs: Don't feel immediately better, so I take two Contact-Cs. Three Ibuprofens for "pain" that I know is there but can't really feel. 20ccs of injected morphine just to stop the voices. One beer. Ready to face the day!

Okay, I don't actually do the morphine or the beer. But in any case, by the time I get to school, my brain is so confused I'm barely aware of what's going on. Between the numbness from the Vicks, the sleepiness from the NyQuil and the general weirdness I feel from everything else in my narcotic cocktail, I actually end up looking and acting sicker than if I had done nothing at all.

So why do I do this to myself? Maybe, in the back of my head, I really believe all the commercials and the hype that says that these wonder drugs will make me feel better. Maybe I'm the type of person that would eat rabbit shit if someone told me it would clear my head. Who knows.

Realistically, though, we'll never have an absolute cure of influenza or the common cold, so the only thing that keeps our drug pathologists out of the unemployment lines is creating row after row of ineffectual, expensive pharmaceuticals. You don't want these people to lose their jobs, do you? I sure don't. So let's keep Canada strong, and then I'll suddenly end this article with a totally retarded sentence.

## Reimburse me for my flaws



Neal Ozano

It looks like the thing to do now is to form your own amateur web site. That's right. Everyone with anything resembling an ass and genitalia has a page on the web featuring the aforementioned. And it's not fair. I don't understand HTML, or anything to do with the Internet other than finding the naked people. So what am I supposed to do? Go door to door with flyers advertising nude burlesque shows in my garage? No more of that, thanks.

It's also not fair because I don't exactly fall into the physical ideal that most amateur models on the web do. I'm bigger, hairier, and less photogenic than most of them.

And they're also female.

Well, what exactly is it that I'm advocating here? I honestly don't want to be naked on a web page. But I would like to have marketable physical assets other than my duplicate organs. Kidney, anyone?

So, to support people like me who are, shall we say, less than the physical ideal, I propose a tax on all pornography and modeling agencies, with transfer payments going to me, myself and I. That would even the score. I am not nearly as employable as people like Vanna White, who obviously has the intellectual capital of a tree slug, or, say, Hulk Hogan, who also has the same intellect as your typical Maytag dishwasher, but, like most people, I like doing no work and getting paid for it. Is it my fault that I'm genetically predisposed to be far from beautiful? Is it my fault that my six-pack looks like a keg? Can it be helped that the physical ideal is about as accessible to me as the moon?

No. Fork up the dough, cyber-whores, models, and prostitutes. Federal transfer payments keep Newfoundland from sinking into the Atlantic; I just want my share of the physical pie. Wait. No. That didn't sound right. Let me rephrase it:

Give me your money. I'm unattractive.

### DAVE ALEXANDER'S **TOP TEN**

#### Rejected titles for the new AC/DC album

- 10 *Stiff Upper Hip (And Recurring Back Pains)*
- 9 *For Those About to Collect Pensions (We Salute You)*
- 8 *12 Songs to Drive a Trans-Am To*
- 7 *Highway to Helen Reddy (The Tribute Album)*
- 6 *Live at Lilith Fair*
- 5 *It Takes a Nation of Millions to Hold Us Back*
- 4 *Our First Album, Part 20*
- 3 *Dirty Steeds Done Dirt Cheap*
- 2 *Who Made Who? (The Alzheimer's CD)*
- 1 *Dirty Old Men Sing Not-So-Subtle Songs About Humping Young Women*

## Congratulations Spring 2000 Graduate!



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Dinwoodie, SUB

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## Unofficial Results

### PRESIDENT:

Leslie Church	3636
Julien McNulty	1199

### VP OPERATIONS & FINANCE

Greg Harlow	1645
Paul Chaput	1620
Jon Iverson	1086
Scott Dumont	321

### VP ACADEMIC

Chris Samuel	3202
Jamie Speer	1533

### VP EXTERNAL

Naomi Agard	2716
Barrie Tanner	1863

### VP STUDENT LIFE

Jennifer Wanke	2498
Mike Zimmerman	2236

### BoG REPRESENTATIVE

Mark Cormier	
YES	4125
NO	460





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Story by Barrie Tanner

Photos by Marcus Bence

Design and Layout by Chul-Ahn Jeong and Dan Lazin

"[After the injury] I had the option of calling it quits or becoming a thrower and continuing to contribute to the team," said Woycheshyn.

The U of A track teams returned this week from the CIAU championships in Montreal where they came back with a new set of championship hardware.

"We did better than expectations," claimed coach Marek Glowacki.

Murray Heber took the gold in weight throw and bronze in shot put, while Grant Chapman took the gold in shot put and bronze in weight thrown.

Heber, who was injured for the entire season until a week before the Canada West championships, recovered from a stress fracture in his back to earn the honors.

Chapman received a knee surgery in the fall and returned after Christmas, ready for months of hard training.

"I came back and trained ... then I ended up getting lucky and taking the gold at nationals," said a modest Chapman.

The women's team struggled against stronger opposition this year and could return with a single medal earned by Pandas captain Laurel Sharun, who placed third in 60m sprint.

But despite the strong showing by certain members of the team, disappointments remain.

"When we went in [to this season], our goal was to finish in the top three," said Jason Woycheshyn, captain of the Bears track team. "We had some very strong opposition and a couple of injuries that hurt us."

Woycheshyn, who suffered from a lower abdominal injury that hindered his running ability, is also disappointed with

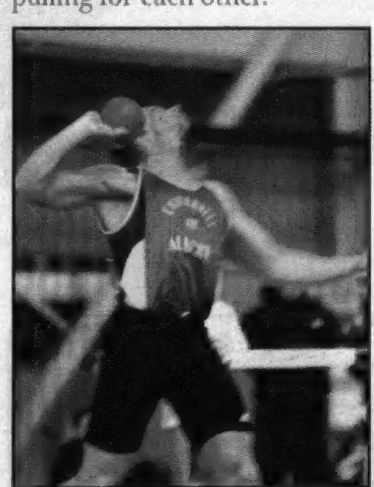
his personal performance over the season.

"[After the injury] I had the option of calling it quits or becoming a thrower and continuing to contribute to the team," said Woycheshyn. The captain chose the latter and scored a silver from the conference championships in the event.

This year behind them, the U of A track and field team is already preparing for the next season and, as captain Woycheshyn pointed out, their work is far from over.

"Although we've finished this season, we're looking ahead to next year," said Woycheshyn. "We're committed to working through the outdoor [sum-

mer] season to continue our growth."



The captain chose the latter



and scored a silver from the conference championships in the event.

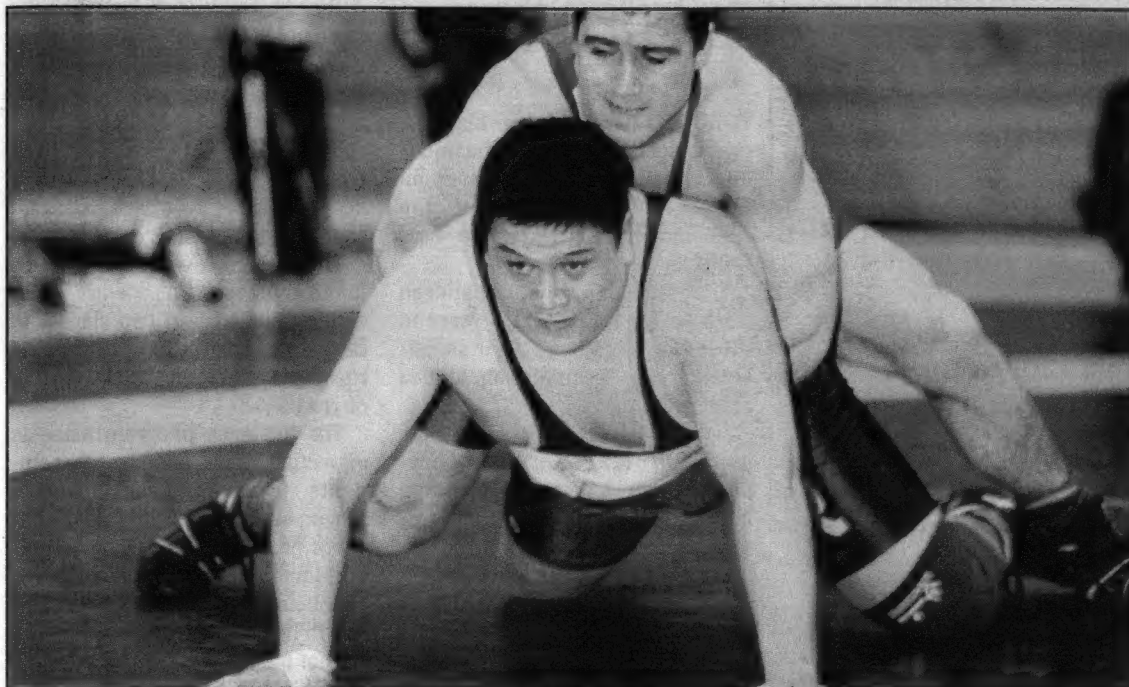
Part of that growth will include developing more team unity which, despite the fact that track is an individual-based sport, remains vitally important.

"With everyone coming back and some good talent coming in, we'll be working on strengthening our team cohesion," said Woycheshyn. "Even



# From walk-on to Olympian

*Even with his athletic achievements, school tops Bell's priority list*



Natural ability and the right attitude conspired to turn Colbie Bell (top) into a world-class athlete.

Tim Bulger / THE GATEWAY

**Bryan Lee**  
SPORTS STAFF

Picture your stereotypical athlete: all they do is eat, sleep and think about sports, and that's all they've been doing for most of their lives, right? Well, Colbie Bell isn't your stereotypical jock.

Firstly, he did not even get involved with the Bears wrestling team until his third year of university (in 1993). His introduction to the sport could be described as nothing more but auspicious.

"We were actually at a party with a whole bunch of friends. A friend and I were goofing around on the front lawn. He was a wrestler and he figured he'd [be able to beat me]," Bell said jokingly. "He threw me two times before I figured out what he was doing. The third time I took him to the ground and squished him like a bug, and I haven't looked back since."

A natural ability in the sport and the right attitude soon took him places. Despite having no prior experience in wrestling, all it took was an open mind to get his career going.

"[When I started], it was just to come out and have some fun—to give it a whirl and see what it was like," Bell commented. "[The team] takes walk-ons; anybody that wants to come on can come out and try it. That's one of the nice things I like about it. The way the team's developed is that you can be there for what you want to be there for."

It soon became apparent, though, that Bell's aspirations were for the Canadian National Team. Although his first two years in wrestling were not overly successful, since graduating from the university in 1994, Bell has found enormous success internationally. He got his first taste of international experience in 1995 in England and since then has competed in the 1996 Summer Olympics in Atlanta and won a bronze medal at the 1999 Pan-American Games.

"Traveling like that develops that desire to be a little bit better than everybody else and I think that's carried me through these past few years," Bell remarked.

"In traveling the world you learn to appreciate what you do have and I think that is one of the major things that wrestling for the National Team has done for me. I go around and see different people

from around the world and how they live and how they act. It lets me appreciate what we do have in this country."

Bell has now returned to work on an Education after degree and is in his third year of eligibility with the team. His experience will be critical in the days ahead for the Bears, who are currently ranked fifth in Canada.

*I'm a big Colbie Bell fan ...  
he is the epitome of  
coachability.*

— Vang Ioannides, coach,  
Bears wrestling

"He's immensely experienced now and we're looking for him to lead us. He'll challenge for certainly a Canada West championship and likely the CIAU championship," head coach Vang Ioannides said, emphasizing Bell's importance considering all the injuries the team is currently dealing with.

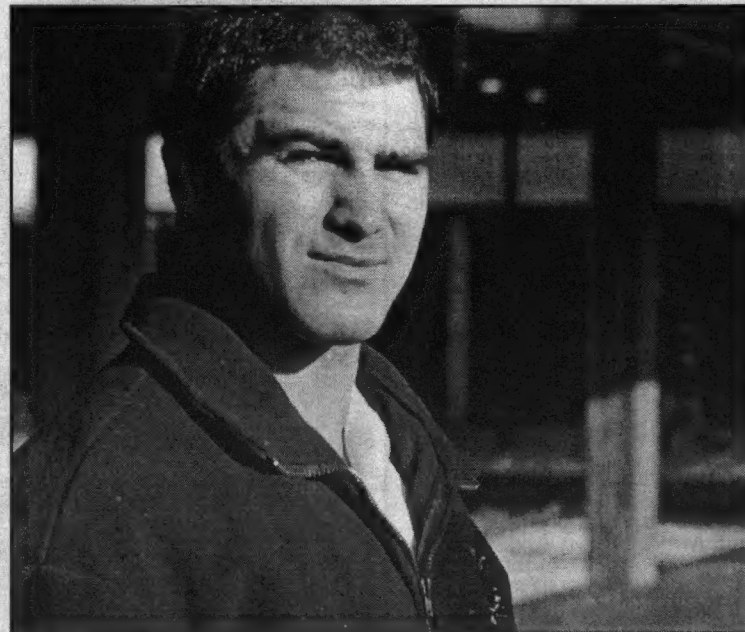
Beyond all the success, though, wrestling is the farthest thing from

Bell's mind. He is not afraid to admit that school is one of his top priorities, and that being away from his family is the hardest thing about wrestling internationally.

Bell is in the midst of qualifying for the 2000 Summer Olympics in Sydney. He hopes to improve on his seventeenth-place showing from four years ago, but is still a long shot for a medal. That is not why he competes, though. His attitude is to go out and give it his best and that is all he will hope for. Although he has not been an athlete for long, his is a classic example of the athletic spirit:

"There's a lot of obstacles ahead, but you just keep trying. There's nothing to lose. Once you get to this level, there's only a thin line that divides one person from the next," Bell said.

"I'm a big Colbie Bell fan," Ioannides declared. "He is the epitome of coachability. If he wasn't, there's no way he would have had the type of success he's had in such a short career. It's not often that you start when you're 21 and go to the Olympics when you're 24 and a half."



Dan Janczewicz / THE GATEWAY

**Name:** Colbie Bell  
**Sport:** Bears wrestling  
**Year:** 3  
**Position:** Heavyweight  
**Hometown:** Edmonton, AB  
**Birthday:** November 3, 1971  
**Faculty:** Education  
**Favorite food:** "I'll eat just about anything"  
**Favorite movie:** *The Matrix*  
**Career Aspirations:** Junior high science teacher  
**Recent accomplishments:** Bronze at 1999 Pan-Americ. Competed in the 1996 Summ...

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**Admissions & Recruitment Officer**  
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9785 or e-mail dale.coffin@su.ualberta.ca.

Please note that only shortlisted candidates will be contacted.

**Ryerson turns down  
Maple Leaf Gardens**

Caroline Alphonso

THE RYERSONIAN

TORONTO (CUP) — Lee Maguire, the associate dean of business management at Ryerson University, wants to put the school's interest in Maple Leaf Gardens on ice.

The fact that young children were sexually abused for years in the hockey shrine makes it unsuitable for use by Ryerson, argues Maguire.

Gordon Cressy, Ryerson's vice-president (university advancement), sent a letter expressing interest in the Gardens after it went up for sale last September.

Cressy said the university would consider moving the business school to the Gardens.

But Maguire has his sights set on new buildings elsewhere.

"I have one basic problem with the Gardens," he said. "It's got a reputation. I really, honestly don't believe that families deep down in their hearts want a school where children were once abused."

The arena's reputation was severely tarnished in early 1997 when it was revealed that nearly 90 children, most of them boys, had been sexually abused by Gardens employees between the 1960s and the 1980s.

One victim, Martin Kruze, committed suicide after going public with his tale of abuse.

"We wouldn't have much choice

if Ryerson told us to move to the Gardens," Maguire said in an interview. "But my personal feeling is that [the Gardens] is not appropriate for a school."

Ryerson's interest in the Gardens comes as the university searches for more space for classrooms and students residences.

There will be an influx of students in the next three years, especially in 2003 when two classes of high-school students graduate together because of the elimination of grade 13.

The business program alone is expecting an increase to 4,000 students from its present 3,000, Maguire said.

But he says he prefers two new buildings in downtown that are connected by a walkway on the fourth floor.

That plan would cost about \$120 million, with money coming from the sale of a business building and from the provincial government, Maguire said.

The business building up for sale was originally an O'Keefe Breweries warehouse. It was converted into the business school in 1968. At the time, Ryerson wanted to use it for only three years.

Linda Grayson, vice-president administration and student affairs, said that with the Yonge and Dundas redevelopment, the business building will be eyed by developers.

"Its value is going to increase almost on a daily basis," she said.

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## Mollys Reach a worthwhile catch

### REVIEW

**Mollys Reach**  
with Shecky Forme  
New City Likwid Lounge  
March 11

Jen Pearson  
ARTS & ENTERTAINMENT STAFF

The boys of Mollys Reach finally broke the musical silence that ensued following their return from the Ernie Ball Battle of the Bands, after openers Shecky Forme dazzled the crowd Saturday night at New City Likwid Lounge.

Around 10:30, three unassuming-looking guys took the stage, but had to page their drummer, Dan Gauthier. Sauntering casually from the bathroom, their fourth took his position. They began to play, each strumming (or pounding) instruments sounding separate yet intertwined, melding with speed to form an incredible song backed with powerful vocals. How Dan managed to beat the skins with his tongue hanging out of his mouth and not biting it is beyond my comprehension, but as the saying says, "anything goes in rock'n'roll." Their songs, for the most part, had surprisingly long introductory instrumentals, but in lieu of detracting from the effect of their music, they built ambience and left the audience with no time or room for stagnation. The sporadic vocals were haunting in melody and



Mollys Reach continue to be one of Edmonton's best bands.

Marcus Bence / THE GATEWAY

provided another facet of this gem of a band to sparkle through. A keyboard was also put to work by the capable hands of the lead singer/guitarist. Alas, our Calgarian brothers brought no merchandise with them when they came, however they have tentative plans to release an album, entitled *Oh Oh 2* within a month. Though they aren't sure where it is going to be carried for our pur-

chasing pleasure, they can rest assured knowing that many of the crowd were won over and will hunt down a copy when the time comes. (and rumours have it that Green Pepper records, an Edmonton label and home of Mollys Reach, among others, may be a good place to start looking.)

Up next were the divine Mollys Reach, providing their hometown minions with their

purely delightful guitar power pop. These four gentleman, well endowed with musical gifts, showed us why they are attracting the attention they've recently achieved. Opening with "Incarceration," the audience was immediately swept into their energetic sounds. The vocal harmonies and top notch musicianship paired with their charismatic stage presence is mesmerising. *Vertigogo*, their latest album, was well represented in their set and its various charms the enthralled listeners.

Watching Mollys Reach play, one cannot help but feel that they perform quasi-intuitively. Lyle, Sean, Randy and Steve know the intimate paths their music follow, and together their sound is striking. Alberta appears to be a virtual hot spot for musical talent right now, and New City Likwid Lounge showcased two of our finest offerings Saturday. In a time where radio clones and copy-cat bands are the standard today, and sub-standard is more accurate of a description, club shows are the way to go. Mollys Reach, a cut above the rest, supplied the audience with innovative and refreshing tunes. Closing with "Story of My Life," from their 1996 release *High-Fi and Stereo*, (which, by the way, made it onto Chart Magazine's top 100 of that year) was a pleasant reminder that the road they are carving is still a work in progress.

You never can have too much of a good thing, so indulge your ears! As sugary-sweet as the jellybeans provided in little dishes by Likwid Lounge, catch them in a small venue while you can!

## Canadian shorts set to score at Oscars

### MOVIE REVIEW

**National Film Board**  
**Oscar-nominated Shorts**  
Metro Cinema  
17 to 19 March

Kris Berezanski  
ARTS & ENTERTAINMENT STAFF

This weekend, playing alongside *Stop Making Sense*, a movie by Jonathan Demme, are four National Film Board shorts, two of them being nominated for Oscars. These four short films, playing at Metro Cinema, consist of three animated ten-minute shorts, and one live action one.

The first film, *When the Day Breaks*, looks at a day in the life of Ruby the Pig. Ruby wit-

nesses the death of a strange chicken and then reflects on how everything is connected in the city. The animation is refreshingly unique and gives a sense of the dankness and darkness that consumes city life, while the story shows the consequences that can come about in just one day. It is no wonder that this film is up for best-animated short at the Oscars.

The next short was an animated look at John Lazarus adapted version of the Jewish folk tale, "Village of Idiots." Shmendrik, a villager from Chelm, sets out on a journey to find what life is like in the world. When he grows tired he takes off his shoes, so that when he wakes up he will remember which way he was going. The problem with this is that he also leaves one of his shoes pointing in the direction that he has come from, thus leading him back to Chelm when he wakes up. He finds, what he thinks, is a New Chelm and lives his life the same as it was back

in Chelm. Beautifully animated and narrated, this short shows a concise view on how we perceive and accept the world around us.

*My Grandmother Ironed the King's Shirts*, was the third animated short, and was also the funniest. Torill Kove, the narrator, tells how her grandmother used to iron the King of Norway's shirts. After Norway is taken over by the Nazis in 1940, the grandmother has to iron the soldiers' shirts. This leads to her sabotaging the Nazis' garments and starting a resistance by the ironers of the Nazis' uniforms throughout Europe. The animation is nothing spectacular, but the story is delightfully fantastic and full of humour, which is why this film is also up for best animated short film.

*Just a Wedding*, the final short, is a look at the wedding of Nadia, a woman with spina bifida, and Dennis, a balding hick from the North. Beverly Shaffer, who won an Academy Award for her 1978 short, *I'll Find a Way*,

which tells the story of Nadia when she was 9 years old, directs it. *Just a Wedding* is almost a sequel to this as it shows how Nadia has grown up and how she is just like everyone else, even with her disability. Touching in parts, and humorous in others, we follow the story of how Nadia and Dennis meet on the internet up to their wedding day, and how the family around them deals with it. As a documentary short, it contains interview clips with family, friends, Nadia and Dennis that let the viewer understand the troubles that have to deal with in marriage and life.

While Canadian films are still not highly regarded in the USA, and often not even in Canada, these short films give a good example of what Canadians can achieve in filmmaking. The National Film Board has always been known to make excellent, entertaining short films and this time it succeeds again.

## Existence, relevance and Hamlet

### THEATRE

**Rosencrantz and Guildenstern are Dead**  
Walterdale Playhouse  
8 to 18 March

James Elford  
ARTS & ENTERTAINMENT STAFF

If you have seen the movie version of Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, don't think for a minute that you shouldn't bother seeing the performance that is going on at the Walterdale. It is an

enjoyable performance of a difficult script that manages to keep the audience interested without losing any of its thoughtfulness. If you don't know what the play is about, it is a presentation of the Hamlet story as seen through the eyes of the two of the least relevant major characters, Rosencrantz and Guildenstern. It is not a simple direct play, as it deals with the characters' relation to the play in an oft-philosophical manner, stretching the lines between reality of the play, and the realisation of one as an part of the play. The tragedians are also given greater bearing in the play, and bring a wild humour to the performance. Some of the jokes require some knowledge of the play, but don't let that dissuade you. It can be enjoyed with lit-

tle or no knowledge of Hamlet, and is a must-see if you are a fan.

Both Rosencrantz (U of A student Morgan Jones) and Guildenstern (Randy Brososky) are excellent in the hefty lead roles. The two play well off each other, and both bring subtleties to their roles that accentuate the humour of the performance. The gregarious Player (Stewart Burdett) and his band of tragedians are wonderfully played, making occasional homo-erotic humour flow well into the play. Burdett's Player manages to provide a sort of comic relief in a play where there is no real need of it, without seeming extraneous.

The humour is even sufficiently apparent and subdued in Alfred (Brian Bergum) as he

crosses the line between an actor and a male prostitute. Hamlet (Richard Green) and Polonius (Dale Wilson) both did a great job, their looks of contempt and other reactions play well off Jones and Brososky's characters.

Both cast and crew have worked hard, especially Jones and Brososky, who have a plethora of lines. Again, don't let the references to Shakespeare scare you, the play is accessible (to a degree anyway) and can still be fully enjoyed without a complete understanding.

The show is running from the eighth to the eighteenth, so hurry out and grab some tickets to see what is a great performance of a interesting and excellent play.



# Welsh gets even grittier

## BOOK REVIEW

*Filth*  
Irvine Welsh  
Vintage

Tiffany Akins

ARTS & ENTERTAINMENT STAFF

*Trainspotting*, a classic '90s alternative film and novel, is a trip to Disneyland compared to cult author Irvine Welsh's latest, *Filth*. This time around, the Scotsman has taken the cake; this is the darkest, dirtiest and most deviant and disgusting novel.

The cover of the book sums it all up. A face of a cartoon pig, evil-looking and determined, topped with a small bobby's helmet cocked to one side. Sergeant Bruce Robertson, the main character, is a detective in the Edinburgh force; he symbolizes all that is corrupt in a police force.

It's all about power. Robertson has the "enforcer" power that comes with the job. As a white Protestant, he has the power of majority over blacks, or "spastic coons" as he refers to them, and Catholics. As a blue collar male, he has the power over class-bound subservient women. With cocaine, he has the power to stay awake and earn overtime. And with that extra cash, he makes "hoors" do his bidding, like shagging a dog in an amateur porno film.

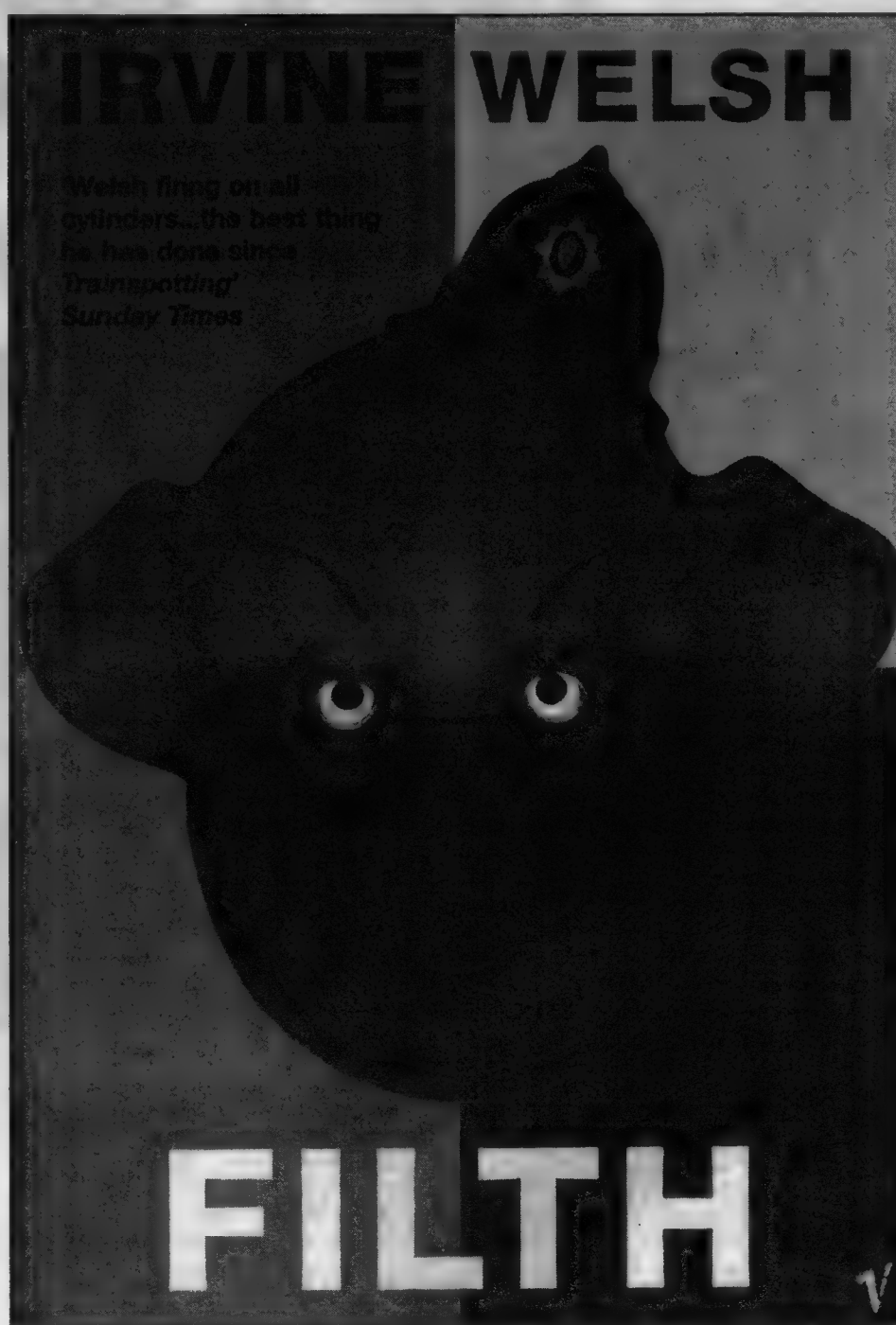
The book itself almost emits a foul smell.

Just looking at it makes one think of dirty dishes piled up for weeks, of sex-stained bed sheets never to be washed yet to be constantly used, and of crusted underwear, also not washed, partly to blame for a nasty genital infection.

Back at the happiest place on Earth, *Trainspotting* was humorous on the surface. But there's nothing funny about *Filth*. The former was a string of anecdotes, loosely related, yet had an interesting plot line. Action moved quickly and laughs were generous. Welsh's most recent work, however, flowed more, but was a cycle of porn, hatred and violence. The reader almost expects Robertson to wank off to the Sun's page three girl, to sleep with his co-workers wives and to crush his friend's eyeglasses for no reason.

Perhaps one of the most interesting parts of the book, the narrator, literally, talks out of his ass. Welsh uses a ribbed, worm graphic, symbolizing Robertson's tapeworm. The worm moans things, like "Eat, eat for the self, thank-you", across the page, erasing the regular paragraph's words.

*Filth* caused such a controversy, at one point, English police actually seized some of the materials. Officers confiscated copies of the book's posters from a store-front window. The "bobbies" claimed they took the posters under the 1994 Criminal Justice and Public Order Act which deals with offensive and obscene material. It is ironic, though, they did not confiscate the novels themselves.



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# How-to-be-a-rock-icon 101

## FEATURE

Dave Alexander  
ARTS & ENTERTAINMENT STAFF

Rock and Roll's most uncompromising band, AC/DC, has just released their latest album, *Stiff Upper Lip*. During a 25-year career, beginning with the album *High Voltage* in 1975, these rockaholics have released about 20 albums (the number varies whether or not you include EPs and live albums) of hard rockin' rock. Edmonton loves these guys; the last time they came to town, they did two packed nights at the Coliseum. I remember the glorious rock spectacle that was the AC/DC concert. If you've got the double live album they released after that tour, you can even hear singer Brian Johnson yell "We salute you, Edmonton" during the very last track, "For Those About to Rock (We Salute You)." So, in celebration of the mighty AC/DC, I present a crash course in how to write your own very own AC/DC song.

Before we get started, a few rules must be observed. Rule #1: The song must be simple. No complex social criticism or allusions to classic literature. We're not writing a rock opera. Rule #2: The song should contain at least one or more of the following themes: sex, women, sex with women, or rockin' out. Rule #3: There must be very non-subtle allusions to sex acts, and genitalia, as well as references to women as animals, machines, or things. Lyrical examples of this include "She was a fast machine / She kept my motor clean" ("You Shook Me All Night Long"). "Pull on the zip / She give good lip service" ("Cover You in Oil"). "Oh she's blowing me crazy / Till my ammunition is dry / She's using her head again / I'm just givin' the dog a bone" ("Givin' the Dog a Bone"). My favourite is

"And my balls are always bouncing / My ballroom always full / And everybody comes and comes again" ("Big Balls").

Rule #4: The title of the song should reflect these references. Some of my favourite examples are "Back Seat Confidential," "Beating Around the Bush," "Big Balls," "Big Gun," "Crabsody in Blue" (I swear I'm not making these up), "Cover You in Oil," "Deep in a Hole," "Fire Your Guns," "Givin' the Dog a Bone," "Go Down, Go Zone," "Hard as a Rock," "Inject the Venom," "Playing With Girls," "Put the Finger on You," "Ruff Stuff," "She's Got Balls," "Sink the Pink," "Snake Eye," "Snowballed," "Squealer," "Soul Stripper," and "Whole Lotta Rosie." I think you get the picture.

Using these guidelines, I'm going to try to write my own AC/DC song. Let's see. I could compare the woman to a vacuum cleaner. I could call the song "Clean Machine" and the first stanza could go something like "She's my vacuum cleaner woman / Likes to suck and blow / She does the best damn job and everyone should know / She sucks up those big dirty balls / And everything in between / I work all night / Just oilin' her machine." On second thought, I don't like it. Even for an AC/DC song it's a bit too obvious.



Instead, let's try one using the dog. It could be a nice companion piece to "Givin' the Dog a Bone." Some possible titles might be "Sleepin' in the Doghouse," "Lying Down With Dogs," or "Growler." Perhaps just "In the Doghouse" will do.

Next we need to write the lyrics for "In the Doghouse." Many AC/DC songs start out with something like "She's," "I'm," or "I've." The first line could be, "I've got me a dog that barks so much." Good follow-up lines might be, "I always gotta feed her / she always needs my touch." Already, I've established some nice AC/DC double entendres using feeding a dog as a metaphor for sex. Add a couple lines to that and the first stanza is finished. What is of utmost importance is the chorus. It's got to be catchy and really hammer on our theme. I think this will do nicely, "She's hot and wet / My favourite pet / Always tuggin' at my leash / Always beggin' to be fed." The chorus provides some classic AC/DC-style imagery and "Tuggin' at my leash" not only display the sexual appetite of women in AC/DC songs, but it also gives a genital metaphor that ties into the theme. Now just add some more stanzas and you've got an AC/DC song. They practically write themselves, anyone can do it.

For further research or inspiration check out one the many websites dedicated to the band. Just watch out for some terrible spelling, one site I visited spells lyric with a "k" (lyrick). Before you know it, you to can be a world famous rock star travelling the globe any performing songs such as the one I just wrote (remember to read it as if Brian Johnson is singing it in his raspy voice while Angus Young plays some crazy guitar riffs).

### "In the Doghouse"

I've got me a dog that barks so much  
I always gotta feed her  
She always needs my touch  
She's not afraid to bite  
She's got a big appetite  
And she keeps me comin' in the doghouse  
Every single night  
She's hot and wet  
My favorite pet  
Always tuggin' on my leash  
Always beggin' to be fed  
Now I'm comin' in that doghouse  
Been sleepin' with that dog  
Yeah, I'm comin' in the doghouse  
Got to tame that dog  
Tame that dog, yeah  
Got to tame that dog  
Alright

[blistering guitar solo]

Now rain or shine  
Or most anytime  
She'll fetch my balls  
Makes her feel so fine  
So fine, fine, fine  
Rock on!

[chorus]

Now you know there's only one way  
To tame that bitch  
You gotta keep that mouth busy  
Gotta scratch that itch  
Keep scratchin'

[blistering guitar outro]

The only way to find food fresher is to go and get it yourself.

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# Rake finishes better than it runs

## OPERA

### The Rake's Progress

By Igor Stravinsky  
Jubilee Auditorium  
11, 14, 16 March

Christie Tucker

NEWS EDITOR

Don't pity the poor Rake. Tom Rakewell, the unsubtly-named title character of Edmonton Opera's newest production *The Rake's Progress* meets the same miserable fate as any hero in a morality tale—but his sad lot can only be credited to his own account.

Basically, he's a backwoods rube who makes hay in the city because his shadowy new servant (Nick Shadow) brings him a fortune supposedly left to him by a forgotten uncle. He leaves behind his true love Anne Trulove (get the idea?) and starts off on a downward spiral of drinking, whoring, and playing cards (gasp!). Sound like a nice change from sitting around in the garden with goody-two-shoes Anne? That's what I thought, but nothing's good enough for our Tom, who is inexplicably convinced by the sinister Shadow to marry a bearded woman who is supposed to be notoriously beautiful.

Welcome to the implausible, nay, downright ridiculous world of the opera plot-line. But it gets better.

The virtuous Anne comes to London to get Tom, makes a big deal out of knocking on the door (in that opera way of hers) and finally sees him with his new whiskered bride. Tom gets rid of her, but can't stop thinking of his virtuous country sweetheart. Shadow causes Tom to dream that he invents a machine which turns stones into Wonder bread. Tom wakes, wishing it were true, and Shadow shows him the machine ready-made, humming and buzzing away. Somehow, this brilliant, world-hunger-ending device fails in the free-market economy, and Tom is financially ruined.

To Tom's chagrin, he is led into a graveyard by Shadow, who reveals that he is really the devil. Shadow claims Tom's soul as payment for the year of service that he's devoted to the insipid lout. When Tom stubbornly refuses to commit suicide, Shadow



offers to gamble for his soul. By an act of love too powerful and boring to explain here, Tom wins the game, even though Shadow attempts to cheat him. So the poor devil has spent a year doing everything the stupid and demanding Tom has asked him to do, and has finally lost his soul to boot. Understandably miffed, Shadow curses Tom with insanity.

Implausible? Highly. But then again, most people don't sing hello to each other every day, either. Reality is for COPS. Opera is about colourful costumes, outrageous sets, and beautiful singing. And Artistic Director Michael Cavanaugh made some unusual choices for this production.

Costumes were selected from eras which reflected a character's superficial attributes. Anne's red 1950s prom dress is from the most stereotypical period for wide-eyed teen innocents, and the devil's hordes are dressed for some reason like Chinese railway workers from the 1800s. Nick Shadow wears a costume described in the program

as "ironic post-modernism" but could easily be mistaken for a Nehru jacket of colonial India. The incongruent costuming isn't actually as disconcerting as it sounds, as it is all relatively simple in design and colour scheme, and does seem to fit together in an odd way.

Sets had a mainly cartoonish appeal, being for the most part two-dimensional (representing, I suppose, the shallowness of the amoral life), but were well used and quite versatile. The abstract backdrop and cheesy sporadically floating heart were among a few distractions in a very workable, cohesive setting. Where the set design really took off was in the final few scenes, with an incredible effect of projecting faces on the moon during the graveyard scene, and a very dramatic end in the mad house. Maybe these two scenes were a little out of step with the whimsical setting of the rest of the show, but they seemed to work much more effectively. With a moral so simplistic, the production could have afforded to offer a little more

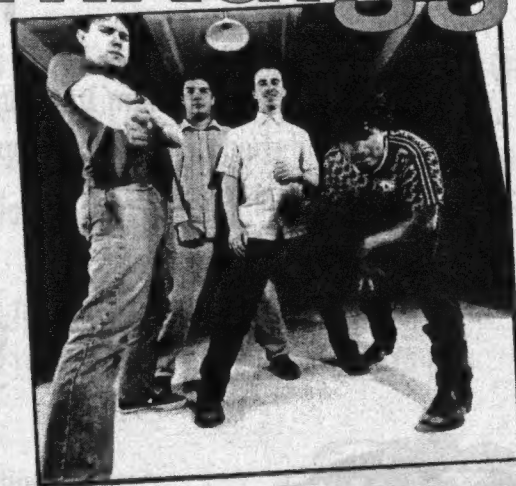
drama and subtlety to the rest of the background.

The real surprise of *The Rake's Progress* is that Edmonton drag queen Darren Hagen is positively demure in comparison with the grandstanding of other characters. Hagen makes his Edmonton Opera debut as Shadow's second-in-command and a delightful whorehouse madam who deflowers Tom. Gordon Gietz gives a so-so performance as Tom, strangely ending each song with much more enthusiasm than he sang it with, especially in the first few acts. But he does manage to turn out a decent show by the end, possibly more comfortable in his downfall than in his prime.

Despite my criticisms, this production has a spectacular ending, which did leave me with a sense of the grandeur I had expected of the opera. *The Rake's Progress* is a daring production for Edmonton Opera, being a 20th-century work and the first time they've ever performed it, and many of their risks paid off. But is it really progress?

## Chixdiggit

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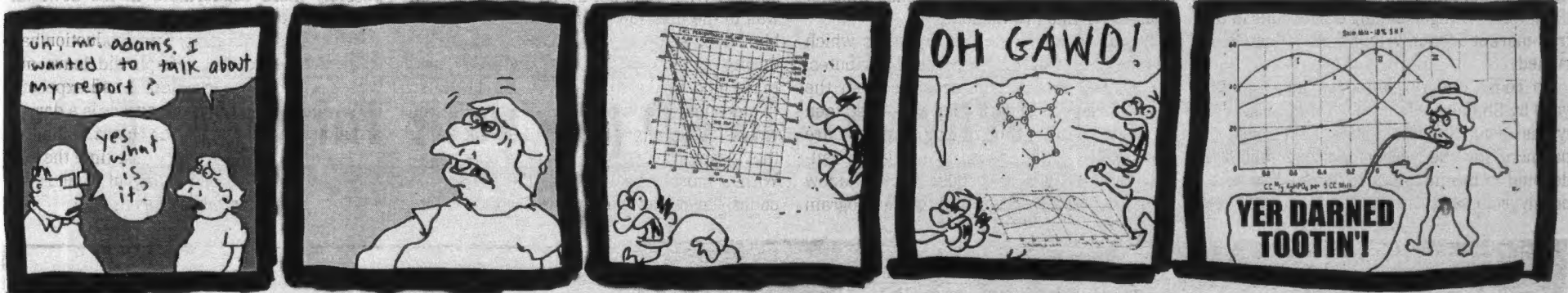
Lazer Comix 2020 by Chris Boutet



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